Deutsche Grammophon
DEBUSSY LA MER
STRAVINSKY THE FIREBIRD
LOS ANGELES PHILHARMONIC
GUSTAVO DUDAMEL
LA PHIL LIVE

LA PHIL

Los Angeles Philharmonic
Gustavo Dudamel, *conductor*

Performed live in Walt Disney Concert Hall
February 28, March 1, March 2, March 3, 2013

DEBUSSY *La mer*

1. From Dawn to Noon on the Sea
2. Play of the Waves
3. Dialogue of the Wind and the Sea

STRAVINSKY *The Firebird*

4. Introduction

TABLEAU I:

5. Kastchei's enchanted garden
6. Appearance of the Firebird, pursued by Ivan Tsarevitch
7. Dance of the Firebird
8. Capture of the Firebird by Ivan Tsarevitch
9. The Firebird's entreaties; Appearance of the thirteen enchanted princesses
10. The princesses' game with the golden apples
11. Sudden appearance of Ivan Tsarevitch
12. Round dance of the princesses
13. Sunrise; Ivan Tsarevitch enters Kastchei's palace
14. Magic carillon, appearance of Kastchei's guardian monsters, and the capture of Ivan Tsarevitch; Appearance of the Firebird
15. Dance of Kastchei's court, bewitched by the Firebird
16. Infernal dance of Kastchei's subjects
17. Lullaby (The Firebird). Kastchei's death; Darkness

TABLEAU II:

18. The palace and creatures of Kastchei disappear. The petrified knights come to life. General rejoicing.

Audio Recording:
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Producer: Friedemann Engelbrecht
Engineer: Enno Mäemets
Assistant Engineer: Mike Golubitsky
Editing: Friedemann Engelbrecht, Enno Mäemets
Mastering: Scott Sedillo at Bernie Grundman Mastering
Audio Crew: Kevin Wapner, Randy Piotroski
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CLAUDE DEBUSSY

Born: 1862, St. Germain-en-Laye, France
Died: 1918, Paris, France

"Music is the arithmetic of sounds as optics is the geometry of light."

Many call Debussy a musical impressionist, and his works certainly share an atmosphere with paintings by artists such as Monet. Debussy didn't like the designation, arguing that music "can represent all the variations of color and light in one go," whereas painting was limited to capturing just one moment. His innovative style, which moved away from the heavy, Wagner-influenced sound of his predecessors, had a profound impact on subsequent composers. He was a master of orchestration, and his works are filled with shimmering colors and subtle harmonies.

Further listening:
Pelléas et Mélisande (opera; 1895–1902)
Soloists, Royal Opera, Covent Garden,
Pierre Boulez (Sony Classical)

Préludes, Books I and II (1910, 1913)
Arturo Benedetti Michelangeli, piano (DG)

For advance information about concert programming, sign up for FastNotes. Before the concert, attend Upbeat Live or listen to it as it happens on your phone. Visit LAPhil.com for details and links.

About the PROGRAM

La mer
Claude Debussy

Composed: 1903–1905
Length: c. 25 minutes
Orchestration: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 cornets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, tam-tam, triangle), 2 harps, and strings

First Los Angeles Philharmonic performance: February 27, 1925, Walter Henry Rothwell conducting

Debussy's *La mer* is a unique mix of tone poem and symphony, a three-movement impression of the ocean. As the idea took shape in his mind, Debussy wrote to a friend in September 1903 that "I was destined for the fine career of a sailor," and that "only the accidents of life put me on another path." He acknowledged that a musical work about the ocean "could turn out to be like a studio landscape," but concluded that "I have countless reminiscences. This matters more, in my opinion, than a reality."

Debussy was decidedly not interested in pictorialism or program music. Indeed, only a few months earlier, in a concert review for a Paris newspaper, he had written that the popularity of Beethoven's "Pastoral" Symphony "rests on the common and mutual misunderstanding that exists between man and nature." Debussy wrote that the bird calls in that symphony were "more like the art of M. de Vaucauson [an 18th-century creator of a famous mechanical duck] than drawn from nature's book. All such imitations are in the end useless — purely arbitrary interpretations." In other places, he wrote, the "Pastoral" succeeded "simply because there is no attempt at direct imitation, but rather at capturing the invisible sentiments of nature."

If Debussy thought that Beethoven could not pull off an imitation of nature in music, he certainly was not about to try it himself. The determination to depict the ocean generally rather than specifically led to changes in titles. In a 1903 letter to his publisher, Debussy proposed "The Sea; Three symphonic sketches for orchestra: I. Beautiful sea by the bloodthirsty islands. II. Play of the waves. III. The wind makes the sea dance." By the time Debussy finished *La mer* in March 1905, he had changed the title of the first movement to "From dawn to midday on the sea," and that of the last movement to "Dialogue of the wind and the sea." The original title of the first movement was the title of a short story by Camille Mauclair. Though Debussy liked the contrast between beauty and blood-thirst, he gave it up, probably because using Mauclair's title might give the idea that the music tracked the story.

The three movements have a similar feel, perhaps because some similar building blocks went into them. The first thing heard above the quietly droning basses is a rising progression built on the whole tones, fourths, and fifths, and using the rhythmic figure of a short note on the downbeat moving to a much longer one. Fourths and fifths stacked on each other have a strong, forthright quality (they are the key elements of fanfares) but also a sort of blankness (the open strings of violins, violas, and cellos are tuned in fifths, those of double basses and guitars are in fourths). The fourth and fifths recur throughout the work without calling much attention to themselves, since they are such a fundamental part of tonal music, but they bring an elemental quality to the music, as if conveying something wide and open and vast – the ocean, for example. The short-long rhythmic figure is easier to pick out, and conveys a sense of poignancy in places and sheer power in others, as when the brass thunder it out at the end of the first movement.

— Howard Posner

The Firebird
Igor Stravinsky

Composed: 1910
Length: c. 45 minutes
Orchestration: piccolo, 3 flutes (3rd = piccolo 2), 3 oboes, English horn, 3 clarinets (3rd = E-flat clarinet), bass clarinet, 3 bassoons (3rd = contrabassoon 2), contrabassoon, 4 horns (3rd and 4th = Wagner tubas), 3 trumpets (+ offstage trumpet), 3 trombones, tuba, timpani, percussion (bass drum, bells, cymbals, glockenspiel, tam-tam, tambourine, triangle, xylophone), 2 harps, piano, celesta, and strings

First Los Angeles Philharmonic performance: August 8, 1972, Lawrence Foster conducting

"*The Firebird* belongs to the styles of its times," said Stravinsky (in *Expositions and Developments*) about his first ballet score, adding, "It is more vigorous than most of the composed folk music of the period, but it is also not very original." Was the composer being painfully honest by disparaging the work that laid the foundation of his fabled career or was he being disingenuous? Further he repeats the oft-quoted statement that the "orchestral body of *The Firebird* was wastefully large," but he admits to being "more proud of the orchestration than of the music itself." He does go on to concede that it paved the way for his work of the next four years (which included *Petrushka* and *The Rite of Spring*), and acknowledges that the finale "might be cited as the first appearance in my music of metrical irregularity. But" he avers, "that is all."

Should a music lover who delights in being enveloped in the gorgeous luxuriousness of *The Firebird* care one whit if the composer himself thinks it is not original, among other reservations? Certainly not, I advise. Fifty years after the fact he says that he was criticizing the music even while writing it, giving as an example the Mendelssohnian-Tchaikovskyan Scherzo, which "failed to satisfy me." Other than some psychological need to disavow his famous firstborn ballet, one guesses that Stravinsky was simply trying to justify the very reasonable fact that at that time in his life he was the product of his background and that his music revealed the assimilation that was taking place.

One of the assimilations that he didn't disown but rather cultivated was the music of Tchaikovsky, not all of his music but certainly the three ballets as well as some piano pieces and songs. There was also a sentimental association (imagine Mister Cool being sentimental) concerning Tchaikovsky, who had given an inscribed photograph to his father in admiration of his performance of a key role in his opera *The Enchantress*. Stravinsky wasn't reluctant to recall the impression the famous composer made on him when he was only 11: "A glimpse of Tchaikovsky was to become one of my most treasured memories," he said of an event that occurred very shortly before Tchaikovsky's death of cholera. Throughout his life, the supremely intellectual 20th-century master had an abiding affection for the surpassingly emotional 19th-century composer, and he found occasions in his own music to pay "heartfelt homage to Tchaikovsky's wonderful talent."

Stravinsky recognized two links between himself and Tchaikovsky; one was their Russian heritage, the other their natural affection for ballet music. Considering the latter, Stravinsky must have felt the hand of destiny upon him when asked by Ballets Russes director Serge Diaghilev to write the score for the ballet *The Firebird*, a plum originally intended for Russian composer Anatol Liadov. The latter, unable to produce the music on Diaghilev's time schedule, forfeited the splendid opportunity. Poor Liadov. Lucky Stravinsky – and lucky us. The ballet, with choreography by Fokine, was premiered in Paris on June 25, 1910 with spectacular results. The world of ballet and the world of music, quickened by the vibrancy of the score, were never to be quite the same again.

Stravinsky dedicated *The Firebird* to his teacher and dear friend Nikolai Rimsky-Korsakov, whose musical presence hovers lovingly over the score in (1) the luminous brilliance of the orchestration; (2) a treatment similar to the one Rimsky used in his opera, *The Golden Cockerel*, in which the human characters have simple, straightforward themes, the supernatural ones exotic, chromatic motifs; (3) the use of folk material. To name only two folk sources Stravinsky used: "In the Garden" is the basis for the Princesses' Round Dance, the theme of the finale is taken from another folk song, "By the Gate."

IGOR STRAVINSKY

Born: 1882, Oranienbaum, Russia
Died: 1971, New York City

"If, as is nearly always the case, music appears to express something, this is only an illusion and not a reality."

Igor Stravinsky's biography reads like the history of Western music from the end of the 19th century to the middle of the 20th. He moved away from the late-romantic vocabulary of his teacher Rimsky-Korsakov in his early works, revolutionized music with *The Rite of Spring*, pioneered neo-classicism in the subsequent decades, and joined the serialists towards the end of his life. Throughout, Stravinsky was at the forefront of the musical avant-garde, first in Russia, then in Paris, and finally in Los Angeles, where he settled in 1940.

Further listening:
Petrushka (1911)
The Philharmonia, Esa-Pekka Salonen (Sony Classical)

Symphony in Three Movements (1945)
London Symphony Orchestra,
Michael Tilson Thomas (Sony Classical)

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But even with its Old Russian heritage showing, the score surges with newness and with the stunning and, the composer's denial notwithstanding, original elements that in his next two ballets, *Petrushka* and *The Rite of Spring*, were to be exploited more fully. One can single out in *Firebird* the primitivism (Infernal Dance of Kastchei); ostinatos – insistently repeated patterns of rhythm or melody, or both (the introductory figure of the Lullaby, which continues as the repeated accompaniment to the melody); rhythmic dynamism (the shifting accents of the 7/4 finale, the lunging syncopation of Kastchei); and pungent harmonies (at every fascinating turn).

The story of the ballet is based on Russian folk legend. Prince Ivan becomes lost in the magical forest of the ogre Kastchei, who can turn intruders into stone. Seeing the Firebird plucking golden apples from a tree, Ivan captures her, but frees her when she gives him a feather that has magic powers. Later, 13 enchanted princesses appear. Ivan watches them dancing and playing with the golden apples. They warn him of Kastchei, who attempts to work his spell on Ivan, but the Prince is protected by the Firebird's feather. The Firebird causes Kastchei and his followers to dance wildly until they drop exhausted. The Prince destroys an egg that holds in it the ogre's immortality. Kastchei dies. His stoned (as in rock-like) captives come to life, and Ivan takes the loveliest of the Princesses in marriage.

– Orrin Howard

Howard Posner plays lute and baroque guitar and practices appellate law in Los Angeles.

After serving for many years as Director of Publications and Archives for the Los Angeles Philharmonic Association, Orrin Howard continues to contribute to the program book.

About the ARTISTS

Dynamic conductor **GUSTAVO DUDAMEL**'s passionate music-making invigorates audiences of all ages worldwide. He is concurrently serving as Music Director of the Simón Bolívar Symphony Orchestra of Venezuela and the Los Angeles Philharmonic, and the impact of his musical leadership is felt on several continents.

While his commitment to his music director posts in the United States and Venezuela accounts for the major portion of his yearly schedule, Dudamel also guest conducts with some of the world's greatest musical institutions each season. This season he returns to the Vienna Philharmonic, Berlin Philharmonic, and La Scala, along with appearances with the Royal Concertgebouw, Berlin Staatskapelle, Israel Philharmonic, Santa Cecilia Orchestra, and Gothenburg Symphony, where he is now Honorary Conductor.

Dudamel is in his fourth season as Music Director of the Los Angeles Philharmonic, where his contract has already been extended until 2018-19, the orchestra's 100th season. Under his leadership the Los Angeles Philharmonic has extended its reach to an unprecedented extent via LA Phil LIVE, experimental theater-casts of Los Angeles Philharmonic concerts which have reached audiences throughout North America, Europe and South America, and through Youth Orchestra Los Angeles (YOLA), influenced by Venezuela's widely successful *El Sistema*. With YOLA, Gustavo brings music to children in the underserved communities of Los Angeles, and also serves as an inspiration for similar efforts throughout the United States, as well as for programs in Sweden and Scotland.

It is not only the breadth of the audience reached, but also the depth of the programming performed under Gustavo Dudamel that is remarkable. Programs at the Los Angeles Philharmonic in 2012-2013 represent the best and the boldest: ranging from an LA Phil-commissioned and now staged oratorio by John Adams titled *The Gospel According to the Other Mary*, which the LA Phil and Dudamel tour to New York's Lincoln Center, London's Barbican Centre, Switzerland's Lucerne Festival, and Paris' Salle Pleyel; to a staged *Marriage of Figaro* with sets by architect Jean Nouvel, representing part two of a three-consecutive-year project of presenting the Mozart/Da Ponte trilogy.

Having triumphed in performances at the 2012 Olympics in London, Gustavo Dudamel continues to lead the Simón Bolívar Symphony Orchestra in his native Venezuela as well as on tour, in this his 14th season as Music Director. Late fall 2012 touring included performances at Berkeley's Cal Performances, Chicago's Symphony Hall, Washington's Kennedy Center, Philadelphia's Kimmel Center, and New York's Carnegie Hall, where they were part of the *Voices from Latin America* festival. Additional highlights include a fully staged *Rigoletto* in July 2012 in Caracas, which is part of a multi-year collaboration of shared productions with La Scala. In April 2013, Dudamel and the Bolivars are joined by Lang Lang for the world premiere of the Benzecry Piano Concerto, jointly commissioned by Dudamel and Lang Lang. The orchestra then embarks on a five country tour of South America. The Bolívar season rounds out with a production of *Tannhäuser* at the Bogotá Opera in June 2013, followed by a 2013 summer residency at the Salzburg Festival.

An exclusive Deutsche Grammophon artist since 2005, Gustavo Dudamel has numerous recordings on the label, including the Brahms Symphony No. 4 with the Los Angeles Philharmonic, which won the 2012 Grammy for Best Orchestral Performance. Recently released in October 2012, *Dudamel: Mahler 8 – Symphony of a Thousand Live from Caracas* (DVD + Blu-Ray), features the combined forces of the LA Phil and the Bolívars. Anticipated for release during the 2013 season are the Mahler Symphonies No. 7 (CD / Bolívars) and No. 9 (CD / LA Phil), as well as an all-Strauss disc with the Berlin Philharmonic (CD).

In the area of video/DVD, many releases capture the excitement of important concerts in Gustavo Dudamel's musical life, including *The Inaugural Concert* documenting his first concert in 2009 as Music Director of the Los Angeles Philharmonic, *New Year's Eve Concert Gala 2011* with the Berlin Philharmonic, and a *Birthday Concert for Pope Benedict XVI*, among others. In June 2011, a documentary, *Let the Children Play*, featuring Dudamel, was shown in over 500 Fathom movie theaters nationwide. Gustavo Dudamel has been featured three times on CBS's *60 Minutes* and appeared on a 2010 PBS special, *Dudamel: Conducting a Life*, with Tavis Smiley. He appeared on *Sesame Street* with Elmo in February 2012.

Gustavo Dudamel is one of the most decorated conductors of his generation. He has recently been named Musical America's 2013 Musician of the Year, one of the highest honors in the classical music industry. In October of 2011, he was named *Gramophone Artist of the Year*, and in May of the same year, was inducted into the Royal Swedish Academy of Music in consideration of his "eminent merits in the musical art." The previous year, he received the *Eugene McDermott Award in the Arts* at MIT. Dudamel was inducted into *l'Ordre des Arts et des Lettres* as a Chevalier in Paris in 2009, and received an honorary doctorate from the Universidad Centro-Occidental Lisandro Alvarado in his hometown of Barquisimeto. He also received an honorary doctorate from the University of Gothenburg in 2012. In 2008, the Simón Bolívar Youth Orchestra was awarded Spain's prestigious annual *Prince of Asturias Award for the Arts* and, along with his mentor José Antonio Abreu, Dudamel was given the "*Q Prize*" from Harvard University for extraordinary service to children.

Named one of *Time* Magazine's 100 most influential people in 2009, Gustavo Dudamel was born in 1981 in Barquisimeto, Venezuela. He began violin lessons as a child with José Luis Giménez and Francisco Díaz at the Jacinto Lara Conservatory. He continued his violin studies with Rubén Cova and José Francisco del Castillo at the Latin American Academy of Violin. His conducting studies began in 1996 with Rodolfo Saglimbeni and, that same year, he was given his first conducting position, Music Director of the Amadeus Chamber Orchestra. In 1999, he was appointed Music Director of the Simón Bolívar Youth Orchestra and began conducting studies with the orchestra's founder, Dr. Abreu; a few years later in 2004, Dudamel was brought to international attention by winning the inaugural Bamberger Symphoniker Gustav Mahler Competition. These early musical and mentoring experiences molded his commitment to music as an engine for social change – a lifelong passion.

In 2012, Gustavo and Eloísa Dudamel launched a foundation which carries their name and is dedicated to furthering music education and social justice around the world.

Gustavo Dudamel, his wife Eloísa Maturén, and their young son Martín divide their time mainly between Caracas and Los Angeles.

Additional information about Gustavo Dudamel can be found on his website: www.gustavodudamel.com

The **LOS ANGELES PHILHARMONIC** is reinventing the concept of a 21st-century orchestra under the vibrant leadership of Gustavo Dudamel. Now in its 94th season, the Philharmonic is recognized as one of the world's outstanding orchestras and is received enthusiastically by audiences and critics alike. Both at home and abroad, the Philharmonic is leading the way in innovative programming and redefining the musical experience.

This view is shared by more than one million listeners who experience live performances by the Los Angeles Philharmonic each year. The Philharmonic demonstrates a breadth and depth of programming unrivaled by other orchestras and cultural institutions, performing or presenting nearly 300 concerts throughout the year at its two iconic venues: Walt Disney Concert Hall and the Hollywood Bowl. The orchestra's involvement with Los Angeles also extends far beyond regular symphony concerts in a concert hall, embracing the schools, churches, and neighborhood centers of a vastly diverse community. Among its wide-ranging education initiatives is Youth Orchestra LA (YOLA). Central to YOLA is the Philharmonic's plan to build, with community partners, youth orchestras in communities throughout Los Angeles. In 2012, the LA Phil in partnership with the Longy School of Music (Cambridge, MA) and Bard College (New York) furthered this goal with the new initiative, *Take A Stand*, which supports social change through music by providing leaders with tools for growth through a series of conferences and workshops, and provides progressive and rigorous training for performing and teaching musicians.

The Los Angeles Philharmonic was founded by William Andrews Clark Jr., a multi-millionaire and amateur musician, who established the city's first permanent symphony orchestra in 1919. Walter Henry Rothwell became its first music director, serving until 1927 and, since then, ten renowned conductors have served in that capacity: Georg Schnéevoigt (1927–1929); Artur Rodzinski (1929–1933); Otto Klemperer (1933–1939); Alfred Wallenstein (1943–1956); Eduard van Beinum (1956–1959); Zubin Mehta (1962–1978); Carlo Maria Giulini (1978–1984); André Previn (1985–1989); Esa-Pekka Salonen (1992–2009); and Gustavo Dudamel (2009–present).

In October 2003, the doors to one of the world's most celebrated venues – the Frank Gehry–designed Walt Disney Concert Hall – were opened and the Los Angeles Philharmonic took the stage in its new home, which has become known not only as a local cultural landmark, but also as "...a sensational place to hear music... In richness of sound, it has few rivals on the international scene, and in terms of visual drama it may have no rival at all." (*The New Yorker*) Praise for both the design and the acoustics of the Hall has been effusive, and the glistening curved steel exterior of Walt Disney Concert Hall embodies the energy, imagination, and creative spirit of the city of Los Angeles and its orchestra.

Inspired to consider new directions, Dudamel and the Philharmonic aim to find programming that remains faithful to tradition, yet also seeks new ground, new audiences, and new ways to enhance the symphonic music experience. During its 30-week winter subscription season of 110 performances at Walt Disney Concert Hall, the Philharmonic creates festivals, artist residencies, and other thematic programs designed to delve further into certain artists' or composers' work. In 2011/12, the Los Angeles Philharmonic and the Simón Bolívar Symphony Orchestra of Venezuela, under the baton of Gustavo Dudamel, completed a monumental endeavor by performing Mahler's nine symphonies over the course of just three weeks in Los Angeles and one week in Caracas.

The Los Angeles Philharmonic's commitment to the presentation of music of our time is evident in its subscription concerts, its exhilarating Green Umbrella series, and its extensive commissioning initiatives. The Los Angeles Philharmonic New Music Group, devoted exclusively to performing compositions on the cutting edge of the repertoire, attracts leading composers and performers of contemporary music.

The Los Angeles Philharmonic Association expands its cultural offerings by producing concerts featuring distinguished artists in recital, jazz, world music, songbook, and visiting orchestra performances, in addition to special holiday concerts and series of organ recitals, chamber music, and Baroque music.

The Los Angeles Philharmonic continues to broaden its audience by touring worldwide, offering an extensive catalog of recorded music, and broadcasting concerts on radio and television. Through an ongoing partnership with Deutsche Grammophon, the orchestra also has a substantial catalog of concerts available online, including the first full-length classical music video released on iTunes. In 2012, the Los Angeles Philharmonic and Gustavo Dudamel won the Grammy for Best Orchestral Performance for their recording of Brahms Symphony No. 4.

LOS ANGELES PHILHARMONIC

Gustavo Dudamel *Music Director*
Walt and Lilly Disney Chair
Esa-Pekka Salonen
Conductor Laureate
Lionel Bringuier
Resident Conductor
John Adams *Creative Chair*
Deborah Borda *President and Chief Executive Officer*

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Principal Concertmaster
Marjorie Connell Wilson Chair
Nathan Cole
First Associate Concertmaster
Ernest Fleischmann Chair
Bing Wang
Associate Concertmaster
Mark Baranov
Assistant Concertmaster
Philharmonic Affiliates Chair
Michele Bovyer

Rochelle Abramson
Camille Avellano
Elizabeth Baker
Minyoung Chang
Tamara Chernyak
Robert Vijay Gupta
Mischa Lefkowitz
Edith Markman
Judith Mass
Mitchell Newman
Barry Socher
Lawrence Sonderling
Stacy Wetzel

SECOND VIOLINS
Lyndon Johnston Taylor *Principal*
Dorothy Rossel Lay Chair
Mark Kashper *Associate Principal*
Kristine Whitson
Johnny Lee

Dale Breidenthal
Ingrid Chun
Jin-Shan Dai
Chao-Hua Jin
Nickolai Kurganov
Guido Lamell
Varty Manouelian
Paul Stein
Yun Tang
Akiko Tarumoto
Suli Xue*

VIOLAS
Carrie Dennis *Principal*
John Connell Chair
Dale Hikawa Silverman
Associate Principal
Ben Ullery
Assistant Principal

Richard Elegino
Dana Hansen
John Hayhurst
Ingrid Hutman
Michael Larco
Hui Liu
Meredith Snow
Leticia Oaks Strong
Minor L. Wetzel

CELLOS
Principal (vacant)
Bram and Elaine Goldsmith Chair
Tao Ni *Associate Principal*
Sadie and Norman Lee Chair
Ben Hong *Assistant Principal*
Jonathan Karoly

David Garrett
Barry Gold
Jason Lippmann
Gloria Lum
Serge Oskotsky
Brent Samuel

BASSES
Dennis Trembly *Principal*
Christopher Hanulik *Principal*
Oscar M. Meza *Assistant Principal*
David Allen Moore

Jack Cousin
Peter Rofé
John Schiavo
Frederick Tinsley

FLUTES
Principal (vacant)
Virginia and Henry Mancini Chair
Catherine Ransom Karoly
Associate Principal
Mr. and Mrs. H. Russell Smith Chair
Elise Shope
Sarah Jackson

PICCOLO
Sarah Jackson

OBOES
Ariana Ghez *Principal*
Marion Arthur Kuszyk
Associate Principal
Anne Marie Gabriele
Carolyn Hove*

ENGLISH HORN
Carolyn Hove*

CLARINETS
Michele Zukovsky *Principal*
Monica Kaenzig *Mauk/Nunis Chair*
David Howard

E-FLAT CLARINET
Monica Kaenzig

BASS CLARINET
David Howard

BASSOONS
Whitney Crockett *Principal*
Shawn Mouser *Associate Principal*
Michele Grego
Patricia Kindel

CONTRABASSOON
Patricia Kindel

HORNS
Andrew Bain *Principal*
John Cecil Bessell Chair
Eric Overholt *Associate Principal*
Gregory Roosa
William and Sally Rutter Chair
Brian Drake
Loring Charitable Trust Chair
Elizabeth Cook-Shen
Ethan Bearman *Assistant*
Bud and Barbara Hellman Chair

TRUMPETS
Thomas Hooten *Principal*
James Wilt *Associate Principal*
Christopher Still
Michael Myers

TROMBONES
Nitzan Haroz *Principal*
James Miller *Associate Principal*
Abbott and Linda Brown Chair
Herbert Ausman

BASS TROMBONE
John Lofton

TUBA
Norman Pearson

TIMPANI
Joseph Pereira *Principal*
Cecilia and Dudley Rauch Chair

PERCUSSION
Raynor Carroll *Principal*
James Babor
Perry Dreiman

KEYBOARDS
Joanne Pearce Martin
Katharine Bixby Hotchkis Chair

HARP
Lou Anne Neill

LIBRARIANS
Kazue Asawa McGregor
Kenneth Bonebrake
Stephen Biagini

PERSONNEL MANAGER
Jeffrey Neville

PRODUCTION DIRECTOR
Paul M. Geller

CONDUCTING FELLOWS
Mirga Grazinyte-Tyla
Christopher Lees
Dietrich Paredes
Rafael Payare

*on sabbatical

The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically. In those sections where there are two principals the musicians share the position equally and are listed in order of length of service.

The musicians of the Los Angeles Philharmonic are represented by Professional Musicians Local 47, AFM.